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STORAGE

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A Rhetorical Study
of the
Style of Andocides.

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84.5-22

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Literature on the style of Andocides.

The only references to the style of Andocides which we find in antiquity, ^{aside from the Vita Andocidis} are in 1) Dionys. de Thuc. c. 31, 2) Longe de Lys. c. 2, 3) Quint. 12; 10; 21, 4) Philost. Vit. Herod. Att. II 1314, 5) Hermog. in Speng. Rhet. Gr. II 416.

Becker in his "Andokides übersetzt und erläutert" (1832) pp. 49 ff. gives an index of the literature on Andocides up to the date of publication. This volume contains a discussion of the authenticity of the fourth orator, Taylor, Rubenken and Valckenaer, pp. 83-108, also "Ueber die Echtheit der Rede des Andokides vom Frieden mit den Lakedaemoniern" by Becker and "Ueber das Historische in der Rede des Andokides vom Frieden mit Beziehung auf die Echtheit derselben" by

Krüger.

Quiter in the introduction to his
"Lectures Andocidae" (edited by C. Schiller
1834) after citing the references to And.
in antiquity says, p. 5. "At quidem, quam
vis Andocidi orationem non tribuam
ratione et arte excultam et politam;
subtilitatem tamen, impetum atque
gravitatem illius sum admiratus. Arte
Lyriæ cedit; nervos plures habet et
lucidos; vehementer in primis in repreh-
hendendo, in defendendo et gravis, ad miser-
cordiam erga se morandam, atque
in adversarios excitandum planum com-
positus, in proponendis, diiudicandis
que argumentis subtilis et acutus, dic-
tione purus et elegans, plenus ætici
saporis; ut jure a Grammaticis in
numerus sit relictus et inter decem

collocatus principes."

Vater, "Rerum Andocidearum Particula I",
Berlin 1840, is concerned with the life of
Andocides.

Naber S.A., "Andocidis oratio de reditu"
Mnem. III (1852) pp 66-90 attempt to prove
the spuriousness of the second oration.

Sunderl. G., "De rerum dispositione apud
Ant. et And. oratores Atticos commentatio"
Upsala 1859 analyses at length the
speeches of the two orators and dis-
cusses the various forms of *ὑπόθεσις*
used.

Frenzel, "De Andocidis de pace oratione"
Königsberg, 1866 concludes thus (p. 28) "Sui-
que Andocidis dictio ut in reliquis, ita
in hac de pace oratione ad vitae quo-
tidianae rerum accommodatissima,
dissipata, inculta, simplex in uni-

verum erit dicenda, quoniam omni-
bus per dicendi ornamentis, tropis
figurisque, anaphorae quas passim ad-
misit, exceptis caruit. Pota igitur de
pace oratio, quidquid proprium ex
Andocidis ita fuerit et fere mihi qui-
dam videtur, ut non passim non
discedere ab eorum opinione, qui eam
ab Andocide abinducandam esse cen-
sent; vidimus enim utrobique ad-
spicere eundem dicendi genus, fluc-
tuant soluturnaque idque ex ipsa quo-
tidianae popularisque conversationis
lingua profectum quod a Gracis
λέξις εἰρομένη vocatur.

Nachner "De Andocidea quae fertur ter-
tia oratione". Berlin 1866 has a short
chapter, pp 42-46, on the diction of Andoc.
from which I quote the following.

Andocides enim brevilloquentiae ac brevitas adeo non est studiosus, ut easdem res et sententias eisdem prope modum verbis expressas exiguo intervallo interjecto saepius repetat--- Singula autem vocabula quam saepe paucissimis versibus interpositis repetiverit, declarare longum est.--- Accedit autem quod ab omni ornatu dictionis abstinnit Andocides neque ullas ferè figuras adhibuit præter anaphoras quas et ipsae in verbositate aliqua censeantur. Denique necnunquam concitatus fertur, ne ibi quidem, ubi de capitis periculo certat; nam interrogationes quas in utraque oratione permultas verbis suis admiscuit, vix ut unam pagellam possit perlegere possunt.

nonnullis incidat, ipsa hac fugien-
tia habent aliquid languidi ac
verbori."

Branccke, "De Andocidie oratione quae
est de pace", Hal. Sax. 1826 in defence of the
authenticity of the third oration has
had occasion to discuss some of the
rhetorical figures of Andocides such as
antithesis, anaphora, hemicholeuton
and paronomasia. His purpose was
to show the general similarity in
the style of the three orations. His
conclusion is, "Tamque similem esse
puto usum et rhetoricum et gram-
maticum, ut si quis jam tertiam
orationem Andocidi abindicare velit
eandem ne reliquas quidem illius
oratoris esse indicare necesse sit."
The same scholar makes a further

defense of the third oration, but not
on rhetorical grounds, in the Griffsudd
(Program 1887-1888)

Eriksson, "De syntaxi Andocidea qua-
stiones", Holm 1871, takes up the use of the
article of the cases, adjectives and pro-
nouns and, pp 12-14, "De syntaxi congru-
entiae". In this chapter is a short
treatment of ellipsis and alliteration.

Bohtmann, "De attractionis usu
apud Hell. Ant. Thuc. Ant. Lys.", Tralst. 1882,
devotes about a page to Andocides (p
30f). He accounts for the cases of omitted
attraction as follows: "Mira haec res ut
explicetur, in memoriam nobis revoce-
mus oportet, oratorem istum per lon-
gum temporis spatium non Athenis
ipsis sed in Cypro insula vitam de-
gisse et eam ob rem minus ἀττικῶς

scripsisse et locutum esse. In nulla
vero alia Graecae linguae dialecto
attractionis usum frequentiore et
arbitriorem esse quam apud Atticos
-- observatione est."

Rachet, "De allocationis usu, etc." Königsberg
1814, treats the subject with reference to
Andocides on pp. 14-17.

What Lefevre has to say of the style
of And. is to be found on pp. 14-15 of his
edition of And., 1888. He says in part:

"Orationis generi Andocides usus est talis;
qualis in eo tum expectares qui non artem
dicendi 'facile' sed 'cyrigia indole' fuit
ditus et idonea institutione aditus
verba non faceret nisi in sua causa

-- Ut mirum quantum ab Antiphontis
elocutione distat Andocides, quamquam
inter ultimam illius et huius pri-

nam erubescunt paucissimi intersunt
ceteri. At mirum specto grandiloquo
illo et Gorgias maxime artificis ex-
ornato genere Andocides dictionem
praesepit simplicem et ad vitae
usum magis accommodatam ---
Sicut quidem narratione vigor et per-
spicuitate - excellunt, -- nimia ver-
borum copia orationem impedit
magis quam illustrat. Eadem enim
sententiae brevi intervallo redeunt
vix mutatae ut subinde delendo
viri docti non tam librarium
quam oratoris vitio mederi conati sint;
nec minorem in verbis iisdem repeten-
dis praestat negligentiam. --- accedit
quod parenthesos saepe interponit et
anacoluthis structurisque κατὰ σύνθεσιν
quae dicuntur pluribus utitur quam

ceterorum oratorum quisquam. Figuras
cas maxime usurpavit, quibus maior
vis orationi accedit inprimis inter-
rogationes, quarum ne artificiosior
quidem subiectionis forma deest (L. 148,
III 14) -- In deligendis denique verbis
propria quaeque et trita optulit, rursus
et quae sitis uti sinelet; quod si tamen
franca quaedam poetica inicit, ex
tragicorum maxime sermone ea de-
libata esse consentaneum est.

Starbrough H. S. in Trans. Am. Phil. Assoc.
Proceedings for July 1889 has a few re-
marks upon the style of Andronicus.

Morgan, in Harv Stud. II (1891) has col-
lected statistics for the following con-
structions in Andronicus: (1) The infinitive
with impersonal verbs. (2) The infinitive
with $\mu\epsilon\lambda\lambda\omega$ (3) The moods in indirect dis-

course.

Dr. Gildersleeve in the review of Hickie (*A. P.* 1889) says: "The exceptional position of Andocides as a politician orator makes his diction and syntax of especial importance and while it is a hopeless task to attempt to put him in the place of Xenophon, the study of Andocides would be remunerative."

Christ, *Griechische Literaturgeschichte* (Hiller's Handbuch ¹⁸⁸⁹ 1:287) says: "Einen entwickelteren Kunstcharacter zeigen die Reden des Andokides nicht; sie enthalten zwar records der Kunst berechneter Ökonomie und leiden an ermüdender Mühsamkeit; am meisten jedoch verdient die Frische und Anschaulichkeit der Erzählung."

Beside the works on And. mentioned above I have consulted especially the full treatment by Blase in his *Attische Beredsamkeit*, Jeltl. in his *Attic Orator's Stylisthenes & Democritus*, Berner *L'Eloquence à Athènes*, Crazer's *Histoire de la Littérature Grecque*.

In the treatment of rhetorical figures I am indebted to Straub, *De tropis et figuris etc.*, Rhetorik; Indices, Calkenmann's *Rhetorik*, Robertson's *Periphrastic Figures in early Greek Prose*; Kirk, *Demosthenic Style in the Private Orators*, Benzecker *De Hiato in Oratoribus Atticis*.

The most recent editions of And. are those of Blase (Or. 1-4 text 1880), Hickie (Or. 1, 1885) Lipsius (Or. 1-4 text 1887) and Marchant (Or. 1-2, 1889).

The new Index of And. by Forman (1897) is a valuable addition to the literature of And.

Other literature on And. (not consulted)

Polack, "De enuntiatorum interrogacionibus et Ant. et And." Halle 1885 (?) cf. *Bibl. Jacob.* 1886, 108

Zelenka J. "Von dem Leben des Redners And. Nebst Uebersetzung u. Erklärung seiner Rede von den Mysterien Böhmisch Klattau 1887, 1888

Jütt G. "die Rede des And. περί τῶν μυστῶν. u. die Rede des Synes kai' An. S. R. Marthausen 1891.

Naber S. A. "De fide And. enuntionis de mysteriis." Lugd. Bat. 1850.

Lacorte A. "Traduction des 4 discours d'Andréide With enumeration of works on A. and summary." *Annal. d. l'Écol. d. Théol. d. Strasbourg* 1891.

Works of Andocides

Of the four orations which have come down to us under the name of Andocides the consensus of opinion among scholars of the present day gives the first three to Andocides himself and the fourth to some late sophist, possibly of the fourth century B.C.

The works of Cicero excite the gentle
man's "curiosity" possess for us a peculiar
interest which is only augmented by
the fact that he has so generally
neglected by the Socraticians and
that more recent scholars have for the
most part brought him to the light
merely to show his weak points or
to turn the discussion as to the
authenticity of one or more of the or
ations attributed to him. This in
my opinion overlooks the most im-
portant interest connected with his
writings. Lett well says that "each of
the other orators represents some
theory more or less definite, of eloquence
as an art and is distinguished, not
merely by a faculty, but by certain
technical merits, the result of labor

divided to certain points in accordance with that theory. Among these artists (just says experts) "Undoubtedly is an amateur." It is just here that the interest lies. All oratory is more or less influenced by the sphere in which it moves and tends to some degree formal. For this reason the orators who were trained in the schools and became expert depart the farthest from the spoken language of the time. If it is possible to observe the language of conversation anywhere outside of the dining and comic poetry we may expect to find it in an orator who speaks without rhetorical training provided that he is not so overruled by the position into which he is thrust as to

speak unnaturally. It is just this state of affairs that we find in the first oration of Andocides. Confident of success he speaks with ease. In his earlier oration he is somewhat constrained and in the third he has assumed a little of the formality of deliberative oratory.

But before coming to an examination of the style of our author in detail it will be well to study some of the elements of his character that are visible in his writings; for if in any case "le style est l'homme" we shall certainly expect the saying to be true in an author so naïve as Andocides. Especially shall we look for indications of his traits of character and disposition at a time when

he is at his ease and appears natural. This we find to be the case and his prominent characteristics are more often to be seen in his oration on the Mysteries. Undoubtedly his most obvious trait of character is his pride. It is the pride of an Athenian aristocrat of the old school. He has the old aristocratic contempt for the manufacturing class which comes out in bold relief in Or. 1, 146 where he says that it is a disgrace to the city that the ancient house of Theseus and Theseas should be occupied by Cleon the tyrannos. This old homestead of the family to which he often refers with pride must have been one of considerable pretensions in

speaking of it he always employs
the pompous position of the
attributive adjective (cf. 44.22, 46)

It is τὴν οἰκίαν τὴν ἡμετέραν.

He was proud of his wealth of
his influence with foreign
potentates and of the ability
which he had shown in re-
gaining the fortune lost in
his youth. It is interesting to
note on the one side the utter
contempt he has for the man
who has made his living by the
manufacture of lyres and on
the other the pride he takes in
the fact that after coming into
poverty and want on account of
the misfortune of the city he had re-
imbursed himself ἐκ 100 δραμῶν in

ζῶντι καὶ ταῖς χερσὶν ταῖς ἐμαυτοῦ.

But the chief source of his pride is his ancestry of which he boasts upon the slightest provocation. The oft recurring ὁ ἡγήρεος manner reminds one strongly of Hubert in Scott's *Queen of Scots* whose ^{"giant"} sire drew a good bow at Hastings. The characteristic of pride and conceit apparent in his early speech becomes strongly accentuated in his later defence as is shown by the uniform scorn with which he always refers to his prosecutors and the patronizing tone assumed toward the State in offering to make foreign kings and princes friendly to Athens. We can see in Cr. the cosmopolitan spirit which was developed by his long life abroad as evidenced in his

desire to have his reputation established not merely at Athens but throughout Greece. In Or. 3 we see his decided leaning toward Sparta which was always characteristic of the aristocratic party of Athens. He is not content with praising himself but often puts his praise into the mouth of his enemies. One very marked case of this is in 1:135. It is evident from his orations that he had received very little if any rhetorical training. He manifests the prolixity and negligence of an untrained mind. A distinction has been drawn between the narrative of the orator and that of the historian in that the latter attempts to narrate the whole matter as it occurred while the

former tells only so much as will carry conviction on the matter in hand and does not go into needless details. From this point of view the narrative of Andocides is eminently that of the historian rather than that of the orator. Another prominent trait of our author's character is his naïveté, of which many examples might be cited. It is to be observed especially in the ~~business~~ *ness* with which he sees and urges a point against his opponents. In his fondness for retailing scandal he has been compared to Aeschines, but most of his stories lack the essential coarseness of his great successor as for the most part they lack his bitterness.

decided must have been somewhat
frankness in his delivery although
his oratory was not of the austere
type of Antiphon's and Thucydides.
Indications of this are seen in the
large use which he made of the sec-
ond attributive position of the ad-
jective and his employment of
circumlocutions. He must have had
good hard common sense as may
be seen from his success in busi-
ness and from the practical advice
which he gave to his fellow citizens
when urging them to make peace
with Sparta. Finally his whole
delivery is characterized by a straight-
forward simplicity which seems to
lack all guile and is sure to carry
conviction that he is stating the truth.

Some indications of his character.

1:4 -- ἔστι δὲ πλεῖσταντι εἰς Κύπρον -- γῆ πολλή καὶ ἀγαθή, ἰσομενέη, καὶ σωρὰ ἐπαύχοντα

1:5 ἄλλοι δὲ γὰρ ὦν πάντα τὰ ἀγαθὰ ἔχειν στερόμενος τῆς πατρίδος οὐκ ἂν δεξαίμην -- πολὺ ἂν αὐτῆς μᾶλλον ἐχὼ πολίτης δεξαίμην εἶναι ἢ ἑτέρων πόλεων.

1:33 δέομαι ὑμῶν αὐτὸ φανερὸν τοῖς Ἑλλησι πᾶσι ποιῆσαι.

1:41 χαριίδης ὧν μὲν ἀνεψιός, ἡλικιώτης δὲ καὶ συνέκτραφείς ἐν τῇ οἰκίᾳ τῇ ἡμετέρᾳ ἐκ παιδός.

1:51 -- τὰ χρήματα αὐτῶν δημευθέντα, πρὸς δὲ τούτοις ἀναγραφέντας ἐν στηλαῖς ὡς ὄντας ἀλιτηρίους τῶν θεῶν --

1:56 ἐμοὶ γὰρ ὦ ἄνδρες τοῦδε τοῦ ἀγῶνος τοῦτ' ἔστι μέγιστον, σωθέντι μὴ δοκεῖν κακῶ εἶναι.

1:62 -- ὃ Ἑρμῆς ὃν ὁρᾶτε πάντες, ὃ παρὰ τὴν

πατρῶαν οἰκίαν τὴν ἡμετέραν ---

1:71 Κηψίσιος γὰρ οὕτωςι --- cf 1:33, 92, 94, 133

1:106 -- ἐξ ἧς ὁ ἡμέτερος ἦν πάππος --

1:118f. καλέσας Λεάχρον ἐναντίον τῶν φίλων
ἐλεγον --- διὰ τὴν ἡμετέραν ἀρετὴν ---

1:124 ἀλλὰ γὰρ τὸν υἱὸν αὐτοῦ τοῦτον --

1:130 -- πλουσιώτατος τῶν Ἑλλήνων --

1:135 " ἄνθρωπος οὕτωςι οὔτε αὐτὸς λήψεται
τῶν λοιπῶν χρημάτων αὐτῶν ἡμᾶς εἰσεί, φυ-
λάξει δὲ καὶ ἐμποδῶν ἔσται διανείμασθαι
τὰ κοινά.

1:136 ὥς γὰρ πλείστους εἶναι ὑμῶν ἦλθεν
ἂν τοιούσδε οἷός περ ἐγὼ --- κτλ.

1:141 -- περὶ ἐμοῦ τὴν αὐτὴν γνώμην ἔχειν
ἥν περ καὶ περὶ τῶν ἐμῶν προφόνων.

1:143 καὶ γὰρ αὐτῶν τῶν ἔργων, δι' ἅπερ ἡ
πόλις ἐστάθη, οὐκ ἐλάχιστον μέρος οἱ ἐμοὶ
πρόγονοι συνεβάλοντο.

1:144 -- οὐ δι' ἐμαυτὸν ἀλλὰ διὰ τὰς τῆς πόλεως

συμφορὰς εἰς πενίαν πολλήν καὶ ἀπορίαν κα-
τέστην ἔπειτα δὲ καινὸν βίον εἰργασάμην ἐκ
τοῦ δικαίου, τῇ γνώμῃ καὶ ταῖν χερσὶν ταῖν ἐ-
μαυτοῦ.

1:145 ἔμοι ξενίαὶ καὶ φιλότητες πρὸς πολλοὺς
καὶ βασιλέας καὶ πόλεις καὶ ἄλλους ἰδίᾳ ξένους
γεγέννηται, ὧν ἐμὲ σῶσαντες μελέξετε --

1:146 εἰάν με νυνὶ διαφθείρητε, οὐκ ἔστι ὑμῖν
ἔτι λοιπὸς τοῦ γένους τοῦ ἡμετέρου οὐδεὶς

1:146 καίτοι οὐκ ὄνειδος ὑμῖν ἔστι ἡ Ἀνδοκίδου
καὶ Λεωχόρου οἰκία οὕσα, ἀλλὰ πολὺ μᾶλλον τὸ
ἦν ὄνειδος ὅτ' ἐμοῦ φεύγοντος Κλεοφῶν αὐτὴν
ὁ λυροποιὸς ᾤκει.

1:144 Σκέψασθε -- ὅσον ἔξετε πολίτην

1:146f. ὅστις -- παριὼν τὴν οἰκίαν τὴν ἡμετέραν
-- πολλὰ τρόπαια τῶν πολεμιῶν καὶ κατὰ γῆν
καὶ κατὰ θάλατταν ὑμῖν ἀπέδειξαν.

1:147 -- οἰκία δὲ πασῶν ἀρχαιοτάτῃ καὶ κοινοτάτῃ

1:150 μὴ τοίνυν μὴδ' ὑμᾶς αὐτοὺς τῶν ἀπ' ἐμοῦ

ἐλπιδαν ἀποστερήτηι μήτ' ἐμὲ τῶν εἰς ὑμᾶς

2:1 ἢ εἴ τις εἶενος - ἐμοῦ κακίων

2:18 -- ἄξιος ἀνὴρ - 2:8 ἐγὼ εἰς ὧν μόνος αἴτιος

2:26 ὅτι ὁ τοῦ ἐμοῦ πατὴρ πᾶππος Λεωφόρος κα

2:26 ὥστ' ἐμοίγε καὶ διὰ τὰ τῶν προχόνων ἔργα
εἰκότως ὑπάρχει δημοτικῶ εἶναι

2:26 εἰάν χρηστὸς ὧν ἀνὴρ εἰς ὑμᾶς φαίνωμαι

3:6 -- ὧν ἦν καὶ Ἀνδοκίδης ὁ πᾶππος ὁ ἡμέ-
τερος

3:29 Ἐπίλυκος Τεισάνδρου, τῆς μητρὸς τῆς ἡμε-
τέρας ἀδελφός

3:41 τούτων δ' ἐστὶ τὸ τέλος παρ' ὑμῖν, ἀλλ'
οὐκ ἐν Λακεδαιμονίοις, δι' ἡμᾶς

Having viewed the character of our author it is important that we should consider his environment to see which of the tendencies of that exciting time would be most likely to influence such a man as he appears to have been. Born as it seems likely just nine years before the opening of the Peloponnesian War at the height of Athenian power he came upon the scene of action just about the time that the sophistic school of rhetoric was beginning to show its influence upon Attic prose. At this time Aristophanes with the fertile resources of his ready wit was protesting most vigorously against this and other innovations. Sophocles was still composing tragedies as was Euripides. The prose of this time

is represented by *Thucydides* and the
distinction of the *Attic* type of which
"the leading characteristic is dignity,
always on its guard against sliding
into the levity of a conversational style."
As a boy *Andocides* might have listened
to some of the later orations of *Demosthenes*
and it is quite possible that he was
present when *Pericles* at the head of
the delegation from the *Lacedaemonians* in
427 B.C. so astonished the *Athenians*
by his novel style of oratory. Two other
facts must be borne in mind, viz. that a
large part of the literary education of
the *Athenian* youth consisted in a
study of the old poets and an attend-
ance upon the presentation of the drama
and that in a democratic state like
Athens some form of oratory must have

made its appearance very early.

Such there were some of the external influences which might have affected the style of our author. He was an aristocrat and therefore by nature conservative. For this reason he would not have been so readily influenced as those in a different position by that which was new in the literary style of his day. A comparison between Andocides and his predecessors will best be made by characterising them briefly. The distinctive element in the style of Gorgias is said to be "its poetical character which depended on two things - the use of poetical words, and the use of symmetry or assonance between clauses in such a way as to give a strongly marked

prose rhythm and to produce as far
as possible, the metres of verse." (Jebb
p. 126 intro.)

In the austere style of Antiphon and
Xenocles I note the characterisation
by Dionysius (Jebb's translation) "It wishes
its separate words to be planted firmly
and to have strong positions so that
each word may be seen conspicuously;
it wishes its several clauses to be
well divided from each other by sen-
sible pauses. It is willing to admit
frequently rough and direct clashing
of sounds meeting like the bases of
stones in ~~loose~~ wall work, which have
not been squared or smoothed to fit
each other but which show a certain
negligence and absence of forethought.
It loves as a rule to prolong itself

by large words of partly breath. Compression by short syllables is a thing which it shuns when not absolutely driven to it. Its regards separate words, these are the objects of its pursuit and craving. In whole clauses it shows these tendencies no less strongly: especially it chooses the most dignified and majestic rhythms. It does not wish the clauses to be like each other in length of structure or enslaved to a severe syntax, but noble, simple, free. It wishes them to bear the stamp of nature rather than that of art and to stir feeling rather than reflect character. It does not usually aim at composing periods as a compact framework for its thought; but if it should ever drift into

signally into the periodic style, it desires to set on this the mark of spontaneity and plainness. It does not employ, in order to round a sentence supplementary words which do not help the sense; it does not care that the march of its phrases should have stage glitter or an artificial smoothness; nor that the clauses should be separately adapted to the length of the speaker's breath. It is fanciful in imagery, sparing of epiphrases, anything but florid; it is haughty, straightforward, disdainful of prettiness, with its antique air and its negligence for its beauty."

That Undecades was only slightly if at all influenced by Gergias seems quite apparent. The essentially balanced

structure so characteristic of the Sicilian is absent from the phraseology of Andrides. Neither is his the gravity of his predecessors Antiphon and Thucydides. If on the other hand we attempt to compare his style with the studied simplicity of Lysias, here again the comparison fails and we are led to seek the elements of a style so unique. To my mind they are principally two. His style is the blending of a conversational diction with a reminiscence of tragic poetry. Further, it is possible to observe a decrease of the latter element with the growth of the orator. Even at first his employment of the elements of poetic diction is not that of the quondam actor Aeschines nor yet that of one who has

a strong literary bent, but rather that which a gentleman of culture might acquire from being a frequent and interested listener at the performance of those great dramas whose plots went back to the past in which he so delighted to rove. Nor is it strange in consideration of the roving life which he led that this early literary influence should be somewhat less marked in his later works, though even here he still retains elements of poetic diction and several times rises to a considerable height in dramatic portraiture.

One difficulty meets us at the outset and that is the fact that the lofty diction of tragic passion often has elements of coincidence with the more humble sphere of conversational language.

nage. For this reason we shall find that some of the elements of Aeschylus' style are common to both tragedy and conversational diction while some are more distinctively characteristic of one or the other rather than both.

Method.

To ascertain the elements of his style from a rhetorical point of view I have tabulated the tropes and figures employed by him; also the words he uses which are not common to the other authors. The latter when found elsewhere at all are for the most part used by the tragedians, the historians who preceded him or by such a poetical prose writer as Plato. I also attempt

to show in his employment of figures his likeness in the one hand to the tragedians and on the other to such conversational diction as is to be found in proverbs and fables. I shall also draw a comparison between him and Deschamps in whom many have seen a striking resemblance.

Varying Views.

But before coming to the consideration of Undecide's use of rhetorical figures it may be interesting to note the varying opinions which some scholars have held concerning the subject.

Frenzel says, "He lacks almost all the ornaments of diction, tropes and figures except anaphora".

Kirchner says, "Andocides abstains from all ornaments of diction and uses almost no figures except anaphora which in itself consists in a certain verbosity."

Franko notices the use of anaphora, hemicolons, periphrasis, asyndeton, interrogation, hypophora and chiasm. His lists however are not exhaustive. He says that Andocides is "sparing of circumlocutions" while Frenzel says that he is "fond of *anepigramis* with *ἐναίσιμα*, *κατασκήματα*, *μετὰ*, *ἐξ* and similar words with sense added, having together the force and signification of single words". On this point of dispute Frenzel is in the right.

Jobb says "Andocides has scarcely any *σχηματα*."

Blass says "Although Andocides does not strive for the ornament of the Gorgianic figure this does not exclude their occurrence in the more pointed and artistic antitheses and play upon words of which periphrasia is a part. Such scattered art as is found in 3:27 1:100 and 1:124 he would have avoided if he had wished to be plain. It shows that he was following his nature - -

The case is not the same with the entimene (belibanden) as with the ornamental figures; antithora, the various forms of question, hypophora, asyndeton by the manifold employment of which Andocides' speech is distinguished from that of Antiphon not to his disadvantage. All this belongs in no wise to the art of the rhetorician

since the figures named were employ-
ed as well by the poets before the in-
troduction of rhetoric as they were a-
voided by Democritus.

Crisostomus says "In the *Pro-
tagoras* the influence of rhetoric is per-
ceptible in his antitheses, abstractions
and stiffness."

Perrot (p. 12) says "Theocritus formed
the transition between the ancient et-
ics such as Pindar, Antiphon, The-
ocritus and the orators of the fourth
century."

Then not to omit the testimony of the
ancients from whom he received so
little attention:

Dionysius mentions him twice, in
speaking of the peculiar dialect of The-
ocritus (de Hec. 15) he says that it is not

that employed by Andocides, Antiphon
or Lysias.¹²¹ He declares that Lysias is
the standard for contemporary Attic
as may be judged from the speeches of
Andocides, Ctesias and many others. (67 p.)

Quintilian (2.10.21) asks "who is to be the
model of Attic eloquence?" and replies
"Let it be Lysias; for his is the style in
which the lovers of Atticism delight. At
any rate we shall not be sent back
all the way to Andocides and Xokkos."

Philostrophus (dit. ~~Herod.~~ Att.) relates that
"when Herakles Atticus was told by his
Greek admirers that he deserved to
be numbered with the Attic Ten, he
turned off the compliment with an
adroitness which his biographer com-
mends by saying, 'at all events I am
better than Andocides.'" It may be ob-

served in passing that he was possibly mistaken in his overestimate of himself. (cf A. J. P. 2, 489)

Thermagrus (Gorgel 441) says "An-
decides aims at being a political or-
ator, ^{πολιτικός ὁμιτωρ} but does not quite achieve it.
His figures want clear articulation;
his arrangement is not lucid: he
constantly ~~adds~~ clause to clause,
or amplifies in an irregular fashion,
using parentheses to the loss of a dis-
tinct order. On these accounts he
has seemed to some a frivolous and
generally obscure speaker. If finish
and ornament his share is small;
he is equally deficient in fire, earnest-
ness. Again he has little or rather
very little of that oratorical power
which is shown in method; general

political power he has almost none.
 It current misconception of Antisthenes
 is to be seen in Rutherford's statement
 in the *New Phrynichus*: "Like Thucyd-
 ides Antisthenes wrote in a period when
 Attic had not yet reached its full
 strength and was again exposed in
 to old faults: but in the vigorous
 rhetoric of his junior Antisthenes it
 is strange to meet with a term like
 ἑπαιρέσις, Luc. 2:2 (cf. Hdt. 7, 100, Hippocr. de Nat.
 4, 498, 29, 32; 502; 5, 503; 25, 504; 22, 25, 47, Ctesch.
 or 28, Eur. I. 329, Hdt. 4, 14). It is a distinct
 instance of an old word quite uncal-
 led for and stands on a different foot-
 ing from ἀπρωτεῖς appropriately used
 in speaking of the siege of Troy in a
 funeral oration ascribed to Lysias (H. 2, 1).
 I call this a misconception of Antisthenes

because the author seems to think it strange that he has found a trace of tragic diction in Andocides as if our orator belonged entirely to the new school of oratory represented by Lysias and his successors and were not rather a transition between the old and the new.

It will thus be seen that the criticism on Andocides though meagre is varied but for the most part adverse. This adverse judgment has I think, arisen because his critics have sought in him the characteristics of an artistic orator and failing to find these have condemned him. He is one of Nature's natives who had not perfected himself by practice. It is this that constitutes one of

his chief charms aside from the importance of his position forming as he does the transition between the old and new Attic.

Definitions.

I now turn to the enumeration of the rhetorical figures used by Anaximides and as there is some variation in the nomenclature as employed by different authors I have thought well to define them in the sense in which I have employed the various terms. My authorities have been the Greek and Roman Rhetoricians, Straub, Volkmann, Redantz, Kirk and Robertson. I have adopted in some cases the phrases

copy of one or the other, in other cases
my own.

Of Paronomasia there are two forms
according to Straub 136 who refers to Cic.
Or. 135, 84 de or. 3. 206 Aristot. III 142 τὰ παρὰ
ῥαῖνα ἑκαῖνα τε, Alex 36, Phoc. 41, Tib 71
Heracl 45, Aquil 30, Rutil 4, Bed. 604, Szipal 17
Dolkmann Rhel. 407, Mart. II 225, Kaye 288th 292.

These two forms are 1) when the word
is repeated that the idea remains
the same and 2) when it is under-
stood differently in the two places.

The former class, where the same word
is repeated for the sake of emphasising
some one thing, at times does not dif-
fer from Polyptoton. The latter class
corresponds very nearly to our mod-
ern Pun. Robertson in his defini-
tion of Paronomasia seems to ad-

mit only that variety in which there is a change in the meaning of the word repeated for he says, p. 21. "that the nature of paronomasia and paroxesis is that a certain similarity in sound between two words is accompanied by a dissimilar meaning." While this may be the only variety of paronomasia to which Gorgias gave prominence yet certainly in some of the examples cited from other authors the difference in meaning between the words repeated approaches the vanishing point.

Polyptoton arises when in the repetition of a word there is a variation in case (cf. Quint 9.3.36) A notable instance of this figure is cited

by Volkmann in which in the succeeding sentences the name of Demos thus appears in every case of the declension and that too in order.

Paronomasia becomes Epianaphora when the word repeated appears in the first place in succeeding sentences or clauses. According to Nägelsbach, Satire Style & not Epianaphora is not merely the repetition of the same word at the beginning of several sentences but especially the recurrence of the same succession of words in the same or different sentences. Also the corresponding words need not be everywhere grammatically of the same kind." According to Schmidt, Indices, "the recurrence of the same word at the beginning of several succeeding

sentences occurs when the homogeneous contents of the sentence concentrates itself on a word which therefore on account of its prominent importance takes the (pathetische) first place. He is of the opinion that Andocides seldom employs this figure.

When succeeding sentences or clauses end with the same word the figure is called Antistrophe.

Symprose occurs when Epianaphora and Antistrophe are combined.

This figure is quite rare and is entirely too artificial for such a writer as Andocides.

When the word which forms the close of a clause or sentence is placed at the opening of the succeeding clause we have a figure which is variously

styled by different rhetoricians, *πυλὴ
λογία*, *ἀναβήλων*, *ἐπ' ἀναβήλων*, *ἀναστροφή*
or *ἐπ' ἀναστροφῇ*. I have adopted the
compound *Ἐπ' ἀναστροφῇ* to avoid
the confusion which would arise
from applying the simple word *ἀνα-
στροφῇ* as well to this figure as to
the poetic attraction of the accent
when a preposition follows its
noun. One case of this latter occurs
in Andocides.

Κύκλος arises according to Hermogenes
252 "whenever anyone ends with the same
noun or verb with which he began
without a change of case, person, tense
or number." Other rhetoricians have
widened the scope of this figure to
include cases in which there is a
change in one of these latter respects.

I have included not only cases in which one clause ends with the word with which the preceding clause began but also cases where a single clause begins and ends with the same word.

The mere repetition of a word in a single clause without nouns intervening does not occur in Andocides.

This figure, to which among many others the name Epianadiplosis is applied is to be found especially in a style that is impassioned or at least full of deep earnest feeling. Neither of these traits is particularly characteristic of our author.

It will be observed that the rhetorical figures thus far defined have been figures of repetition differing according

as the repetition occurred in different parts of the sentence. Many of the remaining figures employed by Cicero may be classed under the same head although the justification for this procedure is perhaps not quite so obvious. The repetition is one of thought or of letter. The figures which I would include in this class are Amplificatio, Arses, Figura Etymologica, Alliteration, Cacophony, Homoeoteuton.

The term Amplificatio in a measure explains itself but its scope varies in different authorities who have treated the subject. With Rhetorantz for example it is very comprehensive and includes not only all of the figures of repetition described



above but also outside of that link-
ing of synonyms, which has been term-
ed "enallage" by Mr. Gildersleeve, (3) The
ὀξυγὰ καὶ ὄλον καὶ νέος and (4) the expan-
sion of a substantive by a sentence.

Rehdantz says that Amplification arises
because "a notion or thought which is
felt strongly and deeply occupies
more than ordinary space in the mind
of the speaker and" seeks corresponding
amplification in its expression".

A term so general in its application
as Rehdantz makes this is apt to be
indefinite. I have therefore used the
term in a more limited sense and
tabulated under this head only such
forms in which the word is self-explan-
atory and corresponds very nearly to
our 'amplification'. For the other forms

included by Reddanz. I thought it better to use the specific terms ready to hand in general use.

Antithesis, or more properly ὀξύμωρα κατ' ἀντίθεσιν καὶ ἀντίθεσιν arises when a notion positively expressed is followed by the denial of its opposite or vice versa.

Figura Etymologica occurs when two words from the same stem are used in grammatical connection. This relation is most frequently, but not necessarily that of a verb and its cognate accusative or that of subject and predicate.

Homoioteleuton occurs when succeeding clauses end with the same syllable.

Alliteration is the recurrence of the same letter at the beginning of succeeding words.

Cocophony is the inharmonious juxtaposition of similar sounds.

By Unordered Repetition I have designated those passages where the recurring words or phrases are too far apart to have any rhetorical effect.

Such then are the numerous varieties of repetition employed by Undocides.

Now repetition of any kind arises either intentionally or unintentionally; intentionally for the sake of emphasis or ornament; unintentionally it arises from negligence or poverty of resource. In the case of Undocides I consider that the repetition is largely for the sake of emphasis, sometimes from negligence or poverty of resource and seldom if ever for the sake of mere ornament.

Enlivening Figures.

Prosopopoeia as used by *Ancocius* is the introduction of absent characters as if they were present. (The term is used by some authorities to designate the attributing of life to inanimate objects.)

Apocroptis occurs when the speaker turns from the judges to address some one else. This is most frequent by his opponent or one of the witnesses. I have made a subdivision of the cases in which the orator turns from addressing the judges collectively and speaks to them individually.

Antiphrasa is the raising of an anticipated objection for the sake of refuting it. Of course the natural province of this figure is in the speech

for prosecution rather than that for defence and as might be expected in the case of Undocides we find the large majority of instances in the third oration.

Hypostrophe is the recurrence of the subject after a parenthesis. This, although not strictly an enlivening figure, contributes to this end in some degree. Its chief purpose is to secure clearness. The figure does not occur as often as might be supposed in an author so fond of parentheses as is Undocides.

Irony I have used in the broad sense of the Greek εἰρωνεία.

If Mezeris or undelatenant Undocides makes very sparing use as on the other hand he does of hyperbole or

aggregation.

Asyndeton arises by the omission of connectives; Polysyndeton by the multiplication of them. They both add to the freshness and naturalness of our authors speech. The former was seldom employed by Antiphon and it is said by Marchant that no example of asyndeton is found in the second oration of Andocides where he seems to show the influence of his predecessor to some degree.

Hyperbaton consists in the wide separation of words which belong together. According to Volkmann this figure is somewhat artificial.

Antithetical Figures.

The examples of Antithesis proper to

to found in Andocides are for the most part only such as are innate in the Greek language. He seldom embellishes them by art to make them more prominent. There are found four examples of the archaic τὸτο μέν---τὸτο δέ variety.

Oxymoron is a form of antithesis which is caused by the juxtaposition of words of opposite meaning.

The instances of the use of Parochesis which I have tabulated are those in which an antithesis is marked by employing as the important words in the two clauses such as have a general correspondence in sound.

Rhetorical Question

The Question as an element in

rhetorical effect is not very extensively treated by the Greek rhetoricians. Alexander's division of the question is twofold (cf. Speng. 3:24-25). (a) ἐρώτημα is a question that can be answered by 'yes' or 'no' while (b) πῶμα is a question where it is necessary to go into more detail. Very much to the same effect is the statement in Jonaens (Sp. 3:113) and Anon. (Sp. 3:179). Tiberius (Sp. 3:141) says that the objects to be gained by the use of the rhetorical question are four, προσοχή 'attention', σαφήνεια 'clearness', ἐνάργεια 'vividness' and ἔλεγχος 'examination' or 'confutation'.

Gorgianic Figures

Urie's definitions of Parison and Paromoion seem to be the best avail-

able. Refer to the notes on the
treatment of the Gorgianic Figures.

Aristotle says (Rhet. 3, 9, 1410a, 24) παρίστω-
σις δ' ἐὰν ἴσα τὰ κῶλα, παρομοιώσις δ' ἐὰν
ὅμοια τὰ ἔσχατα ἔχη ἑκάτερον τὸ κῶλον.

And further as to the limitation of
Parrhesia he says, ἀνάγκη δὲ ἢ ἐν ἀρ-
χῇ ἢ ἐπὶ τελευτῇ εἶναι. καὶ ἀρχὴ μὲν αὖ
τὰ ὀνόματα, ἢ δὲ τελευτῇ τὰς ἐσχάτας συλ-
λαβὰς ἢ τοῦ αὐτοῦ ὀνόματος πτώσεις ἢ
τὸ αὐτὸ ὄνομα. In other words Parrhesia
occurs when the cola are equal in
length, whereas Parrhesia arises when-
ever in succeeding cola the first or
last words are the same, with this
limitation that at the beginning of
cola the words must be identical
while at the end it is only neces-
sary that the final syllables should

be alike. This second variety of
Paromacia is Homocidator.

It is to be noted in reference to the following list of words or forms unusual among the Attic orators that it is of considerable length when compared with the number of pages covered by the text of his orations. It is further noticeable how much larger the proportion of them is in his earlier oration, indicating that the influence of tragic diction was much stronger at first than it was later on.

A list of the constructions found in Antisthenes that are unusual with the orators would doubtless prove instructive and some work has already been done upon the subject. A full treatment however of the question would go beyond the limits of

this paper and so has not been attempted.

List of Unusual Words.

- ἀδώνης 1:133 - Only place in prose literature.
ἀναπιάσεν ἄνδρα ἡδύνα 1:29 Only place in lt. prose.
According to Thucyd. he is here following Archy.
of Chaerph. 21 καὶ ἄρα ἀπιάσας ἡδύνα.
ἀκρόατιν 1:8 Elsewhere Thucyd. and Thuc.
ἀνέβιω 1:125 - Only place in the orators.
ἀναυμαχίου 1:74 " " " Class. writers
ἀπεκερδαίνομεν 1:134 Only " ex. Eur. in.
ἀρασάμενοι 1:31 - "Poetic verb" L. & S.
διανεπλήγμενος 1:125 Only Thuc. and Thuc. 2:12 of Thucyd.
ἐκ τειρις (ἐκ τειρις) 1:13 quoted only from Dem.
27:67 and late writers.

Εἴνεκα 1:29, 86, 103, 117 2:13 - "Ionic and poet-
ic". L. 1. Ἐπειχεν εἴνεκα.

ἐπισκήνια 1:32 "In the meaning now common
in tragedy". Mar.

ἐπ' ἐχήμε 1:38 - Only place in (class. prose of Eph^{and} Eur.

κληδών (= ψήμη) 1:130 - "Only instance in Attic
prose of dact. and troch." Rutherford A. B. 1915

καταπεπτωκυίας 1:42 - Only place in (l. and ex. state

καταπεπτωκυίας 1:108 " " " orators. Occasional-
ly in Tragedy.

λεωποιός 1:146 - Only quoted instance in ^{class.} Plat. of cl. word

οἶκτος 1:48, 2:6 " from poets and Plato

οἶ (dat. pers. pron) 1:15, 38, 40, 41, 42 (26) of Krüg. 51. 2. 4

ὀλεσρος 1:53 - Rather rare in prose in its liter-
al sense.

πολεῖ 1:71 - not often used by the orators.

πίστιν ἀπιστοτάτην 1:67 - Base cites are borrowed
from tragedy.

πρόρριζον 1:146 of Soph. El. 765 πρόρριζον ἐφάρμαι χένος

παντέληνον 1:32 - Only quoted elsewhere in literature
of the orators.

παρασυλλεγέεντες 1:133 - Only place.

περικεπήεις 1:134 Not found elsewhere in literature.

σελεκταφείς 1:144 Only in Pl. and Eur. of Class. writers.

συγκατέσκαψας 1:101 of Eur. Or. 735, Rh. 391

Oration 2

ἀναισχυντιεῖν 2:14 - Only quoted from Aeschin. of orators

ἀπωλοφυράμην 2:16 " " " Thuc. and Xen. of Cl. writers.

ἀνακηρύττονται 2:18 " " " Aeschin. of orators

ἀπνονον 2:22 - Not " elsewhere in "

ἀποτελεσθῆναι 2:22, 23 " " " "

ἐπαυρεῖσθαι 2:2 " " " " Cl. prose

εὐχαιμνέστωσι 2:6 " " " " " "

except from Aeschines and Xenophon.

ἐκπορίζουσι 2:17 - Quoted once in Isocrates. Elsewhere

Compounds in σο.

σοτνεεσταίος 2:2

σοτνεεῖς 2:3

σοτπαῖα 2:6

σοτσαυνοῖας 2:7

σοτσαυνοῖας 2:7

(σοττυχεῖστος 2:9)

σοττυχιῖς 2:9

(σοτχεπαῖειν 3:35)

Compounds in σο. are for the most part poetic. It is worthy of note that all of the examples found in the odes with one exception are in diction 2. It is also noticeable within how short a compass they occur. It is as it were a blotch of poetic coloring upon σο.

Oration 3.

- ἀκτέων 3:40 - Only quoted from Xen. and Plato
 διαδοχάεισασθα 3:21 only " " Thuc. and Pl. of Cl. writers
 ἐμπολεμεῖν 3:27 " " " Isaeus once of orators -
 κατεκλήσανεν 3:7 "Attic form" Isocr.
 νότιον 3:7 Not elsewhere in Attic prose, used
 especially by Herodotus.
 προκχερευσόμενον 3:3 - Only in Archimedes of
 Samos and Ptolemy here quoting from Isaeus.
 τειχήρεις 3:21 Only quoted elsewhere from the
 historians in Class. writers.
 λίον 15 ἐν 105 3:27 Not quoted elsewhere from

Fragments.

- ἀνδρακευτάς Frag. 4 - Only place
 ἔξοπλιζομένουσ· " 4 " " in orators
 εὐωχεῖν " 1 " " " "
 ἐστιγμένους " 5 " here and in historians

λυχνόποιεῖ - Frag. 5 - Only place in Class. writers
ναυκρατίαν " 2 " here and in Dio. Cass.

τέ' Solitarium

1: 21, 61, 107, 111

2: 15², 19

3: 7², 9, 30, 33, 39, 40

τέ' δέ' 1: 13, 36

The use of τέ' 'solitarium' which we find in Unicodeles is that which has been termed "re-petitive" of which Demos 'Elophain' 132 says that "it is an old Attic usage not common in prose literature, but still lingering perhaps in that natural language of archaic expressions, the language of the common people." τε' - δε' is said by Marchant to be frequent in tragedy,

Particular Instances

1:57 τὸ ὅην -- τοῦ καλῶς ἀποθανεῖν. 1:108 διὰ τὸ
 -- ὁμονοεῖν 1:114 διὰ τὸ μὴ ὑπακούσαι. 1:140 τὸ
 δέ -- λείπει καλῶς. 1:145 ἐπιστάμενον δὲ οἶον τὸ
 σωφρονεῖν καὶ οὕτως βουλεύεσθαι, ἐπιστάμενον δ' οἶον
 τὸ ἁμαρτόντα πράξαι κακῶς

2:5 ἐπὶ τῷ εὖ καὶ κακῶς πράττειν, μεγάλη δὲ δόξου
 καὶ τὸ ἐξαμαρτεῖν δυσπραξία ἐστί. 2:9 τὸ γε δύστυ-
 χέστατος εἶναι ἀνθρώπων οὐδαμῇ ἐκφεύγω. 2:12 οὐ
 περὶ τοῦ σῶσαι -- ἢ περὶ τοῦ, μηδὲ αὐτοὺς σωθῆναι
 2:27 τὸ --- ἀφελείσθαι

3:13 τὸ μηκέτι ἀδικεῖσθαι 3:18 ἐν τῷ κρατι-
 στεύειν 3:30 τοῦ --- ἔχειν

Percentages (1) .11 (2) .54 (3) .

By comparing the statistics in A. P.
 III 197 it will be noted that in or. 1 undoc-
 uments percentage is similar to that of the
 ias; in or. 2 it is similar to that of the
 tiphon

As a basis for the comparison of the diction of Andocides with the "sermo vulgaris" I examined the first one hundred of Aeschylus' Fables and five hundred proverbs taken from the collections of Zenobius, Sigeunianus, Gregory, Macarius and Apostolius.

To get the dramatic elements I gathered statistics from the *Clouds* of *Rep. 19. 10. 11*, the *Agamemnon* of Aeschylus and the *Antigone* of Sophocles. For Euripides I have noted the statistics of *Lucas*, *Δικαιϊκὸς Λόγος* in Euripides" p. 141.

Reference to the statistics will show as has been said that the "sermo vulgaris" and the drama used many of the rhetorical figures in common. This of course is perfectly natural since literary language gets the material for its diction

from conversational language, eliminating objectionable features and developing other features into more artistic form.

In some of the tables of the rhetorical figures employed by our author some of the passages cited will be found marked (v) which is to indicate that the citation occurs also in Francke's lists.

Tropes and Poetical Figures

Andocides' share in the use of Tropes, Metaphor, Synecdoche and Metonymy is not large. Metaphor is more abundant than the other two. Here too in the employment of this essentially poetic device Cratæus 2 shows a considerably larger proportion than the later speechers. In the use of metaphor he may be profitably compared with Aeschines showing how much more poetic the latter was. For the abundant use of metaphor in Aeschines compare the list and classification of the metaphors of Aeschines in a dissertation by Frazer J. H. U. 1897. Of the 196 metaphors used by Aeschines 21 are to be found in Andocides. Frazer notes 27 but six of these are in the fourth oration which

we do not accept as genuine. This
 number falls below that of Andocides
 who uses 32 of Aeschines' 146. The met-
 aphors which Andocides uses in com-
 mon with Aeschines are ἐμποδών 1:135
 ἐπισκήπτειν 1:132 κολάζειν 1:136, θηρεύει
 1:9, περιπίπτειν 1:138 βάσανος 1:30 and 2:25 προσ-
 ῆκειν 1:12 etc., παρασκευή 1:1, ἀφορμή 1:108, 109, 3:37,
 39, ἔσχατος 1:68, καθαρός 1:95, βραχύς 1:130, ὀρ-
 ῶς 1:8 etc., εὐδύς 1:39 etc., λύειν 1:43, ἰάσθαι 2:9
 κατακλείειν 3:7, παραβαίνειν 3:27 ὑψηλός 3:7
 μακρός 2:15 etc., μικρός 2:22

Other metaphors used by Andocides I
 have noted as follows:-

ἔλεγχος ἥδιστος 1:30, ἐπίτρυπτον κίναδος, ^{cf. sch. of 103} 1:99, δια-
 πεπλησμένος 1:125, ἀλιτήριον 1:130, συνέστησαν
 1:134, οἶχεται πᾶν πρόρριζον 1:146, περικαίονται
 2:2, διίσχυρίζεσθαι 2:4, ὁδόν τε καὶ πόρον 2:16
 κακόν 2:16, γνώμησι 2:24, ἐκτεῖναι 3:31

Synecdoche.

Of Synecdoche we find an example in
1:51 ἀναγραφέντας.

Μετονομα.

Of Μετονομα we note the following examples:-

φυγόντων ἐπὶ τοῖς μυστηρίοις 1:25, ὁ στρατη-
γός -- ὁ χαλκοῦς 1:38, οἳ νῦν ὁρῶσι τοῦ ἡλίου τὸ
φῶς δι' ἐμέ^{1:68} (Gal. 10.498), ἀρετὴν ἱκανὴν εἶναι τῷ πλή-
θει τῶ ἐκείνων ἀντιτάσσεται 1:107, ἐλθεῖν εἰς
τοιαύτην συμφορὰν τῶν φρενῶν 2:7.

Ζευγμα

Two examples of Ζευγμα may be cited:
χαλεπώτεροί σοι ἡμεῖς ἐχθροὶ -- ἢ ἄλλοι-φίλοι
1:63 and σῶζειν τὴν πόλιν ἢ τὰς ἰδίας τιμωρίας
1:81

Ἀναστροφή

One example of Ἀναστροφή, which is es-
sentially poetic in its nature is in 1:

Is found in the writings of the ancients.
εἰς ἡμᾶς δὲ πέντε 3:34

Enlivening devices

The figures of speech which especially serve to enhance the liveliness of the style of *Andræides* are *hypophora*, *apostrophe*, *protopropos*, *paronomasia* (of the second class) *irony* and the various forms of the rhetorical question. Of these *apostrophe* and the rhetorical question are found abundantly in the tragic poets and are decidedly dramatic in character. The essence too of *protopropos* is dramatic. *Irony* and 'play upon words' are natural to the language but of course receive more forcible expression in dramatic representation than in simple narration. Extensive use of *hypophora* cannot be looked for outside of argumentation. As already noted the

majority of instances occur in oration.
The article of Reddanz on this figure in
his studies, shows how elaborate a
figure hypophora became in the hands
of an artist like Lamosthenes. He says
of it that "it is a figure everywhere
powerfully enhancing the liveliness
of expression and when several hy-
pophorae follow one another it uses
to dramatic vividness."

Andronicus makes abundant use of
the rhetorical question, there being an
average of about one to a Sautner page
in the three genuine orations. The pro-
portion is largest in the third. Most of
the questions employed by Andronicus
may be comprised under five heads ac-
cording to the purpose for which they
are employed, "for affirmation or for

Negation (3) for Amplification was an appeal to the feelings - such as are difficult or impossible to answer. Besides these we have questions in hypophora, anastrophe, prolepsis and dubitatio.

Questions of the first two classes may be subdivided into those which have a direct answer and those which have not. If a direct answer is not given by the speaker, the question is so framed that the affirmation or negation is perfectly evident. Those of the third class all have answers while those of classes four and five are all unanswered.

Hypophora.

Following are the examples of hypophora

1: 4, 54, 148^f

3: 10, 13, 14^f, 15^f, 26, 33, 36, 40

Apostrophe

If apostrophe frequent note the following examples: 1:140, 12, 95, 99, 112, 130

In addition to these are found cases where the figures are applied to individuals in 1:29, 37, 46, 69

Prosopopoeia

Andocides employs prosopopoeia in the following instances: 1:24, 11, 41, 63, 90, 101, 116, 119, 126, 135 2:124

Paronomasia.

Of that class of paronomasia (the second) in which a word is repeated with a slightly different signification the following examples are to be noted:

1:24, 61, 65, 81, 100, 107, 115, 124, 127(6), 131(6), 138, 147

2:22, 3:27.

Rhetorical Question.

The instances of rhetorical question may be classified as follows:

I For the sake of affirmation

(1) With direct answer 1:101(a), (b), 1:129(b), (c)

(2) Without " " (a) 1:22(b), 1:138, 3:23(b), 3:25

3:27 (b) with $\pi\omega\varsigma\ \omicron\upsilon\kappa$ 3:2, 3:16

II For the sake of negation

(1) With direct answer 1:22(c), 1:89, 3:4, 3:6(a), 3:10(a'λλοτιν)

(2) Without " " (a) 1:21, 1:22(a), 1:29, 1:86, 1:132

1:137(a), 1:139 2:27 3:24(b) (b) with ἀλλοτιν

1:95, 1:114, 2:17(a) 2:17(b) (τί ἀλλοτιν)

III For the sake of amplification

(1) 1:27, 73, 87, 90, 91(z), 95(a), 109, 117, 128, 129(a) 3:12, 20

21(b), 23(a), 24(a), 26(c)

(2) 1:128, 129(a, b, c), 3:6(b, c), 21(b, c, d, e, f)

IV To excite feelings of various kinds

(1) Pity 2:7

(2) Scorn 1:100

(3) With insinuation 3:19, 3:22

(4) Appeal to the judges' fairness 1:57

(5) " " " " apprehension 1:104(3)

V Questions difficult for opponent to answer

1:20(2), 1:131, 3:13(1), 3:25(a,b)

VI Miscellaneous

(1) In Hypophora 1:148(4), 3:13, 14(4), 15(a,b)

(2) " Apostrophe 1:14(3), 99

(3) " Protoprocia 1:101(c,d,e,f,g,h)

(4) " Dubitatio 1:51, 3:26(a)

Hyperbaton.

Andocides makes occasional use of hyperbaton such as in 1:1 where the emphatic word is drawn to the head of the sentence. He also finds sometimes a wide separation of the article and its noun.

Now to turn to those elements of stylistic expression which are generally considered characteristic of conversational language we find several in the works of Undecides. In the first place conversational language is for the most part characterized by frequent Unaccolutha. These we find abundant in Undecides. Another feature no less characteristic of conversation and even more abundant than unacoluthion in Undecides is the insertion of explanatory Parentheses which are in some cases so protracted as to lead the author to forget the principal subject. As a result of the use of parentheses arises the necessity for the employment of Hypocroptiche. An extremely careful author would be apt to employ this

figure after most of his parentheses in order that the connection might not be lost. Andocides uses it only a few times in comparison to the large number of his parentheses.

Another characteristic of spoken language employed by an amateur is Cacophony. Of this considerable is to be found in Andocides.

In the use of Alliteration and Figura Etymologica although Andocides is quite free, the examples of their use do not compare in frequency with those to be found in Aeschines, thus ^{markedly} indicating the difference of social position from which the two orators came. Another interesting observation that can be made from the statistics is that there is an increase in the proportion of

the use of *figurae etymologicae* from
Andræides' earliest oration (number 1) to
his last (number 22). This would indi-
cate that while the influence of tragedy
was gradually waning, that of the in-
ventive element was on the in-
crease.

A certain amount of Meiosis, Hyper-
bole and Irony is native to the Greek
language. Of all of these Andræides makes
about the normal use, not going to
excess particularly in any. It is in-
teresting to note the distribution of the
examples cited in the tables. By far
the largest proportion of the instances
of meiosis are to be found in oration
2. This is natural for in that oration
he lacks confidence and is somewhat
stilted. Then we come to the confident

first oration we find that he does not
indulge so much in understatement
but gives fuller play to his good nat-
ural irony, and even occasionally
indulges in Hyperbole.

Anacoluthon

Among examples of anacoluthon may
be mentioned the following: 1: 4, 29, 88, 95

2: 16, 17 3: 33

Parentheses

Parentheses are numerous throughout
the three orations as follows: 1: 13(R), 16, 18

25, 27, 41, 45, 47(R), 48, 53, 54, 56, 57, 58, 60, 62, 65, 66, 75, 88

89, 90, 95, 99, 100, 111, 113, 117(R), 124, 127, 132, 138, 142, 144, 149

2: 4, 7, 11, 15, 23, 26 3: 3(R), 20, 21, 22, 28, 29(R), 31, 40

Hypostrophe.

Of hypostrophe I note the following ex-
amples 1: 16, 27, 30, 88, 95 2: 11 3: 5, 23

Meiosis

Of meiosis I find the following examples:

1: 20, 36, 100, 109, 143 2: 12, 13, 16, 18

Hyperbole

Of hyperbole I noted only the examples in

1: 62 and 100

Irony

Following are the examples of the use
of irony: 1: 4, 22, 37, 54, 93, 94(2), 100 R, 127, 129

133, 137(2), 139 3: 26, 27, 29.

Figura Etymologica

Of figura etymologica Aristotle makes
much abundant use. The examples are the
following: μάρτυρες μεμαρτυρήκασιν 1: 19, 25. ἀ-
γῶνα ἀφανίσαι. Ὁ ἄνθρωπος, πηγίσεις -- ἐμήνετε πηγῶν
ἡμαρτηκόσι -- ἡμαρτήματα 1: 30, ἄρσάμενοι -- ἄρας
1: 31, ἀσέβημα -- ἀσεβεῖν -- ἡσεβηκότας 1: 32, βου-
λὴν -- βουλευτήριον 1: 36 R, ἐχρητὰς -- ἡχρηήσαντο
1: 44, πρυτάνεις -- πρυτανεύσαντας 1: 46, τελευτῶ-

τες -- ἐτέλνασαν 1:59 φεύγοντες -- ἐφευγον 1:59
πίστιν ἀπιπτοτάτην 1:67, ἀμαρτόντων -- ἁμαρ-
τίαν 1:67, ἄρξαντες ἀρχάς 1:73, 147, ἐγγύας ἡγγύ-
σαντο 1:73, ἐψηφίσασατε -- ψηφίσματα 1:76, ἀτί-
μους ἐπιτίμους 1:73, 80, 103, 107, 109, δίκαι ἀνάδικοι 1:88
ἀρχῆς -- ἤρξεν 1:10, βουλῇ βουλευόμενα 1:91 κη-
ρεξ ἐκήρυττε 1:112, ἁπλῆς παίδων 1:114 γήμας
ἐπέδημε 1:128, πόλεως -- πολίτην 1:144, στρατη-
γήσαντες στρατηγίας 1:147, ἔργον -- ἐργασάμενοι 1:108.

ἀποδεικνύντος -- ἀποδείξεις 2:3 πρᾶγμα --
ἐπέπρακτο 2:14 ὑμέτερα ὑμῖν 2:17, ψηφισμα
ψηφισάμενοι 2:18

ἐτειχίζαμεν -- τεῖχος 3:5 τεῖχος -- ἐτειχίζαμεν
3:7, ἔχειν -- ἔχοντας 3:12, ἀρχόμενοι -- ἤρχον 3:
βούλευμα -- ἐβουλευσάμενα 3:29, ἁμαρτημάτων
-- ἁμαρτάνειν 3:32, γράμματα -- γεγραμμένα 3:35
τειχισάμενοι -- τεῖχη 3:38, πρεσβευτὰς -- πρέσβεις
(3:41)

We have said that the increase in the use of *figura etymologica* in the later editions of *Andræides* indicated an increased influence of the conversational element. That the figure was not excluded from the loftier diction of tragic poetry an abundance of examples will testify. I found the following instances in the *Iliad* A 343, B 121, 264, 373, 442f, Δ 260, 324, Z 194

Γ 75, K 147, 327, 415, N 35f, 36, Ξ 6f, 181, O 414, 673, Σ 1470, 533, Υ 184
250, 251f, Φ 356, 448, Χ 345, 415, 438f, Ψ 78, Ω 38, 652, 733, 802

It is however worthy of note that nearly two thirds of the examples occur in speeches.

In the *Olympians* the figure is found in lines 340, 545, 1191, 1288, 1343, 1346, 1471, 1474, 1535, 1562, and in the *Antigone* in lines 384, 427f(2), 470
502, 543, 596, 814, 872, 943, 1033f, 1084f, 1201, 1222.

The fact that this figure is conversational would make its appearance in the

dialog natural.

It occurs quite frequently in inartistic prose as for instance in fables 7, 23, 37, 42, 43, 60, 62, 69, 70, 76, 80, 87, 92, 93, 98 and in the proverbs, Gen. I, 24, 35, 55, 70, Greg III 4, Mac. VII 35, 81, 87.

The figure also occurs in Christophanes who even sometimes coins a word for sake of using it in connection with another of the same stem as in *Birds* 41. All of these things show its essentially popular conversational nature.

Alliteration.

Of alliteration we may cite the following instances in addition to those that occur in connection with figura etymologica as noted above. Here the references are to section and line: - 1:3:3, 6:4, 6:10, 7:7, 7:16, 10:2, 10:3, 17:8, 18:1, 19:4, 19:5, 20:13, 22:6, 29:2, 30:12, 32:6.

33:3, 34:7, 35:7, 42:7, 43:9, 45:15, 47:6:25, 50:3, 51:3;5:6:11
 53:7, 54:3:4, 57:4:7, 58:11, 59:2, 60:3:6, 61:7, 62:5, 63:1, 64:8
 65:3, 67:4, 68:7, 74:7, 75:4, 80:1, 89:3, 95:1, 100:6:7, 103:2:6
 106:3, 107:6:9, 111:2:4:5, 113:5, 115:4, 117:6, 118:2:6, 119:4:5
 120:4, 121:7, 124:4, 125:5:8, 132:4:6:12, 133:2, 134:7, 135:4:6
 140:4, 141:3:9, 144:4, 145:4, 149:6:7, 150:5.

2;6:2, 7:13, 10:4, 11:4:10, 13:6, 15:2, 16:4:5, 17:11, 18:6:7
 20:2, 23:2, 24:10, 25:3, 26:4, 27:1:5:6, 28:3

3;6:2, 7:7:9, 8:3:7, 12:17, 14:4, 18:4, 19:1:3:6, 25:5:6, 28:1
 29:8:12, 30:3, 31:3, 33:2, 35:5, 38:9, 39:2, 40:1:2:8:9, 41:8:11:13
 Alliteration is abundant in the fables
 as in 3, 5, 7, 11, 12, 16, 17, 21, 25, 31, 37, 40, 44, 54, 57, 58, 60, 62,
 64, 69, 73, 74, 75, 79, 82, 85, 88, 90, 93, 99

Also in the proverbs, for example Job
 2, 14, 24, 30, 74, 83, 100, Eccles 16, 17, 72, 65, 100, Eccles 3, 4, 7, 8
 11, 16, 34, 50, 54, 73, 77, 86, 97, Mac VII 3, 4, 5, 15, 17, 35, 37, 65, 76, 87
 Apoc. V 16, 30, 53.

On the other hand alliteration is not
 at all uncommon in the Epigrams.

of language as, Iliad A 165, B 11, 117, 126, 139 176
165, 322, 342, 405 Δ 205, 214, 244, 308, 406, 1192, 526 etc.
Agamemnon 15, 63, 87, 145, 183, 220, 234, 292, 386 etc
Antigone, 68, 163, 228, 291, 303, 335, 339, 419, 470, 475 etc

Figures of Repetition.

I now pass to the figures of speech which in addition to figura etymologica and alliteration already mentioned may be considered as various forms of repetition. We have already been observed repetition arises intentionally or unintentionally for the sake of emphasis or from mere negligence. The artist might employ

it for mere ornament. Cornif. IV 14, 21
says "in his quattuor generibus exorna-
tionum (repetitio, conversio, complexio
tractatio) quae adhuc proposita sunt,
non inopia verborum fit, ut ad utrum
certum uelular saepius, sed inest fes-
tinitas quaedam, quae facilius auribus
diudicari quam verbis demonstrari
potest." Robertson after quoting this
passage from Cornif. says that, "In
most cases the effect of rhetorical
repetition is cumulative serving to
strengthen an idea by repeating it
and that the effect of repetition when
not rhetorical is simply that it dis-
plays a poverty of vocabulary and
of linguistic resources."

We must consider as rhetorical repe-
tition all such as seems calculated



by the author to produce some effect.

Some would affirm that in undecided cases repetition was nearly always the result of negligence. I should not admit so sweeping a statement. Were he so utterly careless as some make out we should not find that certain seeking after variety by the use of synonymous expressions which quite frequently occurs. If this is less frequent than we should expect we must bear in mind that the eager pursuit of *παρρησία* is for the most part poetocratic. His position is rather that of a speaker so absorbed in the idea which he wishes to express that it continually comes to the surface and in cases where the repetition is not for the sake of emphasis he has not

acquired the technical skill to change the phraseology artistically, it must emphasize the thought so he repeats it.

The simplest form of repetition is that variety of *Baronomasia* in which the word is simply repeated without any play upon words and without regard to the position in the sentence which the repeated words occupy. This of course would include *Polyptoton*. Of these we find an abundance in the "sermo vulgaris" and it was a feature still employed by the dramatists. Along with these goes the use of *figura etymologica* as already mentioned. The ready wit of the people quickly took up this feature of repetition to make a play upon words

Not only was a point made by repeating the same word with a different' signification but also words having entirely different' meanings but a similarity of sound' were brought into proximity for the sake of making a point. This produced the second form of paronomasia, abundantly treated, and purchased. It is this upon which comedy relies for much of its humor. It is decidedly more artistic when the words repeated occur in corresponding positions in the succeeding cola. And so although such figures as epianaphora do occur in the inartistic style of the fable they are not at all common. The proverb is a little more formal in style and we find an increase in the use of such figures. When

we come to Homer and the tragic poets epianaphora is to be found in abundance and is the means of emphasising most emphatically the word thus repeated. Of antistrophic epianastrophic and $\kappa\alpha\kappa\lambda\omicron\varsigma$ I found no examples in the fables and proverbs examined with the exception of three instances of antistrophic in the fables. These figures occur with considerable frequency in the tragic poets but are not nearly so common as epianaphora. Anis occurs occasionally in the fables but is quite abundant in tragic diction.

When we come to Andocides we note that in proportion to the length of his work the instances of the various forms of repetition are quite numerous.

ous. In fact repetition is a marked feature of his style. He uses not only such figures of repetition as are found in the low level of inartistic prose but also such as are more characteristic of the loftier diction.

The linking of synonyms which we find in Claudius is not something new that made its appearance with the advent of rhetorical culture but is found even as early as Homer. In the ^{and Isocrates} *Menexenus*, the figure has been established by the rhetorical art and the synonyms are grasped with a view to producing rhythm continuous. Isocrates does not ordinarily employ this mode of expression but I have noted at least ten passages in which he uses it with words of asking or be-

repetition, a fact which may be observed with reference to other orators. In Claudian the art of ornamentation is lacking and he employs the figure simply for the sake of emphasis, dwelling upon the thought by expressing it a second time in a slightly varied form.

Paronomasia.

The examples of that variety of paronomasia in which there is a play upon words have already been cited among the enlivening figures. The examples of parochesis will be found with the antithetical figures. The occurrences of the first class of paronomasia are the following: 14^r, 12, 14, 21, 22, 24^r, 25, 27, 30, 32, 36, 34^r, 40^r, 44, 59, 72^r, 73, 80, 82(2), 86, 89, 92, 99^r, 109, 116, 127(a), 128, 131, 134^r, 138^r, 143 2: 1, 3, 6, 10, 11, 12(3), 13, 15, 17, 24 3: 7, 12(2)

13, 17^F, 26^F, 27^F, 29, 32, 33, 41^F

The examples from the fable : 4, 23, 24, 33, 36
43, 46, 48, 51, 52, 55, 59, 73.

In the proverbs we note Gen I 21, 74, Prov
18, 31, 75, 85, Mac. xii 4, 48, Apoc 2⁷ 37

In the Bible the figure occurs frequently :
A 274, F 59, Δ 104 E 318 f, Θ 65, I 124, K 253 Λ 83, N 282 f, Ξ 195 etc
Also in the Apoc. 34, 42 f, 42, 174 f, 215 f, 264, 279 etc
And in the Vulg. 93 f, 141, 153, 239, 276, 323, 332 etc

Polyptoton.

Underider shows the following cases
of polyptoton :- 1: 1, 20, 27, 36, 73, 75 (2), 82, 89, 105, 109
110, 114, 125, 128, 133, 136 2: 2, 12, 27 3: 1, 6, 9, 13, 30, 41

With these compare on the one hand the in-
stances in the fable, i.e. 27 47, 54 55, 56, 60, 64, 65
66, 71, 75, 78 and the proverbs Gen. I 11, Prov 11
39, 100, Grog. III 86, Mac. VII 76, Apoc. V 5

On the other side we have Il. B 363, E 631, Λ 150

351, 547 N 130 E 130, 382 O 414 Π 215 T 290 Y 308 & 286 etc
Agam. 34f, 113, 282, 314, 641, 764f/1026, 1110f, 1275, 1318 etc
Antig 73, 99, 138f, 142, 260, 413, 504, 565, 1067, 1210

Epanaphora

The following instances of epanaphora
occur in Antocides :- 1: 3, 18, 35, 38^f, 49, 56^f, 62, 72
74, 89, 93^f, 104^f, 105, 116, 139, 140^f, 144^f, 147^f, 148^f 2: 8, 22
3: 1, 1, 1, 1, 2, 2, 30, 31.

This figure occurs only occasionally in
the fables as in 13, 30, 71. It is a little more
frequent in proverbs as in Gen. 22 ~~65~~⁷³, 66⁷⁴, 77
Eccl. 1 4, 75. Job III 75

Coming to Homer we find its use abundant
and need cite only a few of the many ex-
amples. A 217 B 312ff, D 441, E 436f H 231, G 200 etc
Ilym. 15, 205f, 308, 367f, 715, 1100f, 1151ff, 1295, 1350f
Antig. 200f, 297f, 616f, 1050f, 1158, 1310f, 1350
Eur. Her. Main. 143, 144, 148-150, 170, 171, 1316, 1317

Ἀνίστροφε

Of ἀνίστροφε the Andocides has the following examples:- 1:59, 86, 90, 92, 93, 105, 114, 120, 131

2:1, 22 3:13, 16, 27

In the 3 found no examples. In the 3 more it is examined there were three instances: Gen. 7 21, Dioq. 1. Apoc. 8 43

In Homer compare Il. B 128, Γ 164, Δ 615, Ν 779, Ρ 147, Χ 495

Compare also Agam. 931 f. Antig. 468, 484, 624 f. 1054

Ἐπανάστροφε

I noted only two instances of ἐπανάστροφε, in 1:59 and 89

Compare Il. A 255, 467 f. F 288, Δ 88 f. Z 395, Λ 490 f. Υ 217

Ψ 376, Φ 256, Ω 770, Agam. 421 f. 515, 1101 f. 1483 f

Κύκλος

Of κύκλος there are several examples namely:- 1:40, 81, 82, 99, 125, 136, 146 2:19 3:25, 27

Compare Agam. 67 f. Antig. 13, 436, 1173, 1335

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We find 'arise' used in the following places 1: 2, 4, 19, 8, 56, 70, 75, 117, 146 2: 4, 9 3: 24, 41
Compare fables 1, 23, 89

Better and more numerous instances may be cited from the higher sphere as 11. A 363 B 213 f Δ 438, E 287, 816 Z 333 Θ 253 ff, 461, 170 etc. Again 663, 751 f, 1244, Antig 84 f, 204 f, 397, 443, 447, 715 f, 840

Amplificatio

Andocides displays a fondness for the use of Amplificatio with forms of 'exordium' and a participle as in 1: 4, 150, 19, 314, 44, 52, 66 102, 121.

He also amplifies by stating a thought and then analysing it as in 1: 2, 3, 11, 8, 9, 10, 12, 18, 20, 22, 23, 32, 33, 40, 43, 47, 51, 57, 73, 86, 106, 110, 111
2: 8 3: 22, 26, 29, 14

Chain-Shot:

I have grouped the examples of chain shot under five heads according as the expressions thus linked are verbs, participles, nouns, adjectives or phrases.

(1) Verbs

1: 4, 21, 49, 52(a), 62, 63(a)^f, 63, 67, 70, 72, 74(a), 105(a), 124
125, 132(b), 135, 139, 149 3: 34(b), 26.

(2) Participles

1: 6, 12, 17, 30, 48, 51, 52(b), 106, 122(a), 132(a) 3: 34(a)

(3) Nouns

1: 50, 56(2), 66, 74(b), 88, 91, 107(a), 122(b), 141, 144 2: 8, 10(b),
13, 16, 17, 19.

(4) Adjectives

1: 29, 109, 140 2: 10(a)

(5) Phrases

1: 19, 107(b), 121 3: 29

For use of this method of expression compare tables 3, 5, 12, 45, 51, 60, 64, 87. *Journal*

Iliad B 352, 359, 452, 567, 171, 435 Δ 15, 267, 437, E 488

T 501 A 12 N 74, O 572

Unordered Repetition.

I have designated as Unordered Repetition the following instances:- 1:104, 112

113, 114, 115, 116, 117, 127, 143, 149 2:25 3:6^f, 7

as 2:25 τὰ ἀπὸ τῶν ἔργων σημεῖα -- τὰ ἀπὸ τῶν νυνὶ ἔργων σημεῖα

Frankel⁽¹²⁸⁾ cites the following sections as containing instances of the negligence of Andocides 1:5, 8, 26, 38, 41, 56(2), 58(2), 59, 71, 75(2), 99

107, 127, 134 2:8, 10, 24 3:2, 4, 7, 13, 18, 19, 23, 31, 32

37, 38, as 1:5 οὐκ ἂν δεξαίμην -- πολὺ ἂν -- δεξαίμην εἶναι.

Gorgianic Figures.

A discussion of the figures of *Andacides* would be incomplete without some reference to the question as to whether he is dependent upon Gorgias. It is sometimes assumed that if an author employs the *exiguus de'gus* he must have done so under the influence of a movement started by Gorgias. Hence the question arises in the treatment of *Andacides* whether his occasional use of the so-called Gorgianic figures represents dependence upon Gorgias imperfectly at the hands of an untrained genius or whether he was employing elements natural to the language which Gorgias did not invent but only perfected and made artificial by using

generation.

Robertson, p. 7 after sifting the various authorities comes to the conclusion that the figures properly called Gorgianic are *Anáthesis*, *Parison*, *Peronoion* and *Paronomasia*. Further p. 8 he says "How far their invention was due to Gorgias' teachers in Sicily cannot be known, but judging from early Sicilian writings, Gorgias' originality there also is probable. For Athenian literature, he was practically their inventor. Deductions must be made from his claims in general, on account of the occurrence of some of his figures in a writer independent of his influence like *Herakleitos*, and also on account of the popular tendency toward an-

antithesis and paronomasia."

On page 33 he says, "Antiphon, Andocides and Lycurgus all belong to the earlier stage of oratory and all made use of the Gorgianic figure. Antiphon's usage in this respect has been carefully studied. He employed the figures with conscious art and effectively, observing due moderation, in contrast with Gorgias. Andocides in this as in other rhetorical points followed the bent of his own untrained genius. He neither seeks nor avoids the Gorgianic figures, and where he employs them the nature of the subject is often the real cause as is the case also with Thucydides. Lycurgus is particularly fond of antithesis and parison." For treatment of Antiphon

he refers to Belling pp 26 31, and Roth pp 47-9, 59-62. On Lysias he cites Frohberger's *Proleg.* p. 12, F. Berbig and *Instructions* pp. xvi, xvii. For Anecdotes he says special treatment is lacking. This lack I have attempted in some measure to supply.

Of the four varieties of Gorgianic figures *parison* and *paronomasia* seem more artificial in their nature than the other two for as Robertson correctly observes there seems to be a "popular tendency toward antithesis and paronomasia". Although the two former figures do occur in the fables and proverbs they are not nearly so frequent as one would be led to expect who was more familiar with the Hebrew proverbs.

reason for their absence is that so large a percentage of the Greek periods are too short to admit of any formally balanced structure consisting as they often do of only two words.

Now when we come to examine the text of Andocides in detail, the result for the most part confirms our first impression. Of *parison* his use is very slight. With reference to *paromision* doubtless part of the instances of *homoioteuton* are accidental. Of the two more popular figures *antithesis* and *paronomasia* he makes more abundant use, but even here his antitheses are often such as are required by the thought and of the type native to the language. His use of *paronomasia*

asia has already been treated.

Parison

If his sparing use of parison the following examples may be cited: 1:30, 31, 45, 47
71, 139 3:29. Marchant cites 1:144-145
as being as regular as Socrates' sentence
structure.

We see slight traces of this figure in in-
artistic prose due in some cases doubt-
less to accident. We can say at least
that it was not striven after. Compare
the fables 17, 22, 9, 10, 11, 12, 13, 14, 15
Diog. V 10, 31, 78. Greg. III 75 Mac. VII 78

Homoioteleuton.

If homoioteleuton we may cite the fol-
lowing occurrences: - 1:10, 21, 22, 31, 44^F, 66^F, 67
71, 72, 74, 75, 93, 103^F, 106^F, 107^F, 137 2:1, 2^F, 10, 22 3:1, 11^F

26, 27^f, 28.

This figure occurs occasionally in fables as 17, 40, 47 and proverbs as Gen I 74, Song 1. 31. 78. Prov 1. 43, 75. Mac 21 20. It also occurs in tragic poetry but in all these cases as with Undecides it is difficult to say just how much of it is intentional.

Antithesis

In the use of antithesis he is somewhat more free but for the most part with no great formality. The following may be cited (a) 1:10, 30, 32, 57, 59, 63, 64, 71, 66, 93, 139, 144

145 2: 3, 8, 9, 10, 22, 27 3: 6, 12, 17, 18, 23, 27, 28, 30, 41

(b) of the τούτο, μέν -- τούτο δέ type 1:103, 2:16, 17, 3:40

A form of antithesis is to be found in the fables such as is native to the language as in 8, 11, 12, 17, 32, 37, 43, 49, 56, 60, 66, 67, 71, 76

80, 88, 93, 95. Also in the proverbs Gen I 49, 73
74, Diog^v. 76 Greg III 22^a, 83 Apoc. V 22, 94

Compare also Iliad B 90, 112 ff H 473 Θ 429 E 313
M 288 N 584 f 738 f etc. Agam. 100 f. 326 ff. 427 ff
446 f. 508 etc. Antig 22, 93 f. 484, 535 etc

Oxymoron

Of oxymoron the effect of which is to
produce an antithesis of thought the
following examples appear: 1:57, 73 f 80
103, 107, 109), 88, 135 2:27 (2) 3:26

Compare fables 42, 60, proverbs Gen I 28, 55
Iliad H 197 Λ 54, π μ. It is more frequent
when we come to Aeschylus and Sophocles
as in Agam. 408, 1142, 1272, 1374, 1456, 1465, 1544 f
Antig 72, 88, 232, 559 f, 793, 924

Parechesis.

Parechesis is sometimes used to sharp-

on an antithesis of thought as in 1:14

2:24

3:16

Hiatus

Concerning Hiatus in Andocides, Benseler, *De Hiata in Oratoribus Atticis* (1877) says that it was clearly not avoided in orations I and II but that in oration III is to be found a certain care and desire to avoid hiatus. A diligence of this kind he thinks was characteristic neither of the times in which Andocides lived nor of Andocides himself as is seen from the first and second orations. This is certainly true of the times in which his first two orations were delivered. But it is certainly worthy of note that the years between the delivery of orations one and three on now were years of especial activity on the part of Democritus, that master in the avoidance of hiatus. During these

years he wrote at least six orations and opened his school at Athens. It is not going too far to assume that Andocides made some attempt to follow this literary fact which had such an influence upon his successors. Blase sees in the avoidance of hiatus in oration 3 "a progress of the orator in seven years since oration 1." I certainly could not agree with those critics who see in this feature evidence for the spuriousness of the third oration.

Aeschines and Andocides.

Richardson in his edition of Aeschines against Cleophon intro. p. 30 says that "Among features fairly characteristic of the style of Aeschines may be mentioned";

1. Dialypsis, or vivid presentation of a picture.
2. Apostrophe
3. Inclination to digression, which justifies the verdict of Aunthan (x. 1. 11) *Senior Aeschines et magis fusus et panditur similis quae minus structus est; curius tamen plus habet, minus incertum*
4. Exaggeration.
5. A fondness for the figura etymologica; his most striking superficial characteristic. In a less striking degree than Demos there is ~~no~~ *no* the art of abbreviation.

representation i.e. carrying on a discussion with question and answer. & the use of a pair of words to express a single notion, mainly for the purpose of dwelling longer on the thought."

If we compare the foregoing estimate of Aeschines with the stylistic points in the diction of Andocides as brought out in this paper, there is seen to be a strong resemblance between these two amateur orators in many points. Their differences are mainly due to a difference in the social standing, disposition and training of the two men as well as to the greater practice in his art which the younger man had. Both show their ability at dramatization

in the portrayal of telling scenes and
in the frequent use of apostrophes. Both
show their lack of rhetorical training
in their tendency to digress. Both
have many points in common
with the decline of conversational
language. Deschamps was a man of
greater natural ability than Ando-
cides and more inclined to literary
pursuits. He had received some pre-
paration for his work as an orator by
his short practice as an actor and
his familiarity with the law courts.
Andocides on the other hand was a
successful man of affairs who en-
tered the arena in defence of his con-
stituted liberty. Some differences in their style
find their explanation in the fact
that Deschamps was of a more refined

ble origin and had attained his position of prominence only by a severe struggle which had left a certain bitterness while Andocides was a member of the long established aristocracy. True, his life had been a hard one but successful enough in some respects for him to retain the features which are characteristic of one of his position. Demochares while he has more of the poetic elements in his diction than Andocides is at the same time much more vulgar.

Conclusion

We come now to the conclusion. This study of Andronicus has attempted to take in the first place from the orations of the orator himself the prominent elements of his character and his social standing. Next we tried to show that his style is the blending of a conversational diction with a reminiscence of tragic poetry. In this examination the following facts were brought out or that in comparison to the number of pages covered by his orations there is a considerable number of words used which are unusual with the orators but shared with him by the tragedians or early prose writers or that of rhetorical figures

he uses almost exclusively such as are to be found either in the sermons 'vulgaires' or the writings of the dramatists. In these figures were for the most part used either to enliven the narrative or give it emphasis. (44)
Of the figures used to give emphasis is most of them may be classified as some form of repetition. (45) Of the four so called 'Gorgianic' figures he uses chiefly those that are to be found abundantly in the language long before the time of Gorgias. And further Antisthenes' use of these figures is such as is native to the language and not after the artificial manner of Gorgias. (46) In comparing the three orations, the influence of poetry seemed more pronounced in the early speech

and then yielded to the more popular
elements in the later efforts of the or-
ator. Finally a short comparison
was drawn between Andocides and
Aeschines the two amateurs in the
canon of the Ten Orators.

Life

The author of this dissertation was born at Marietta O. Sept. 12, 1871. His parents are Joseph Addison and Sarah Shipman Kingsbury, at present living in Pittsburg Pa. where the former is Supt. of the Keystone Live Stock Express Co.

The author received his early education in the public schools of Marietta O., Allegheny Pa., Pittsburg Pa and graduated from the High School of Cleveland in 1889. Removing to Brooklyn N.Y. he spent two years at the University of the City of New York. After this returning to Pittsburg Pa. he completed his college course with the degree of B.A. in 1893 at Marietta College, his father's Alma Mater. From the same institution

he later received the degree of M.A.
The next two years were spent in
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In the Fall of 1895 he entered Johns
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